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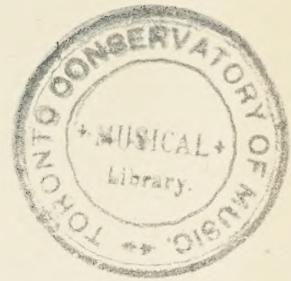


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# The Hymn of Jesus

Words Translated from the Apocryphal

Acts of St John.

Set to Music for.

Two Choruses, Semi-Chorus & Orchestra

by

# GUSTAV HOLST

Op. 37.

Copyright.

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58 Berners Street, London,  
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## THE HYMN OF JESUS.

The two choruses should be of fairly equal strength, and, if possible, should be well separated.

The semi-chorus should be placed above them and well apart. If too far from the orchestra, it can be supported by a soft harmonium.

The instruments required are - 3 flutes, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 timpani, big drum, side drum, cymbals and tambourine (one player only for these four instruments), celesta, piano, organ and strings.

The following instruments may be dispensed with:- 3rd flute, 2nd oboe, 2nd bassoon, 3rd & 4th horns, all three trombones, percussion, celesta and organ.

With performances by small choirs it may be found preferable to omit the trombones. In any case, either all three should be used or none.

When there is no celesta, the part may be played on the piano by using two pianists, excepting in one place in the prelude where it must be omitted.

When an orchestra is not available, the piano accompaniment will be greatly improved by the addition of the special *ad lib.* string parts. (These are quite different from the orchestral string parts and must not be confused with the latter.) The organ is to be used whenever possible.

I wish to express my thanks to Mr G.R.S. Mead, Mr Clifford Bax and Miss Jane Joseph for kindly helping me to make my version of the words of this hymn.

## THE HYMN OF JESUS

FROM THE "ACTS OF ST. JOHN"

Translated and Set to Music  
for Two Choruses, Semi-chorus and Orchestra.

by

GUSTAV HOLST.

(Op. 37.)

The Piano arranged by  
JANE M. JOSEPH.

## PRELUDE.

Senza misura.

PIANO.

1

Lento.

20 Senza misura.

8

2 Lento.

8 con  $\ddot{\text{w}}$ .

SEMI-CHORUS. (Trebles only.)

in free time

*mf*

Vex - il - la re - gis pro - de - unt Ful - get Cru - cis mys - te - ri - um

Repeat this bar ad lib. until the chant is finished.  
The rhythm of the latter is to be quite independent of that of the orchestra.

Quo car - ne car - nis Con - di - tor Sus - pen - sus est pa - ti - bu - lo

**3** A few Tenors & Baritones in the distance.

Pan - ge lin - gua glo - ri - o - si prae - li - um cer - tam - in - is

et su - per cru - cis tro - phae - um Di - tri - um phum no - bil - em Qua - li - ter Re - demp - tor or - bis

**4** (sempre lento)

Im - mo - la - tus vi - ce - rit. A - men.

8

40

pp

Segue.

## HYMN.

Moderato maestoso.

TREBLE. SEMI CHORUS. ALTO.

TREBLE. ALTO. I. TENOR. BASS.

TREBLE. ALTO. II. TENOR. BASS.

PIANO.

Moderato maestoso.

*Coll 8va.*

*p* A men. A men.

*p* A men. A men.

*p*



Meno mosso.

A men.

A men.

Grace!

Spoken.

Spoken.

Glo-ry to Thee, Ho - ly Spi - rit!

Glo-ry to Thee, Ho - ly Spi - rit! Spoken.

Glo-ry to Thee, Ho - ly Spi - rit! Spoken.

Glo-ry to Thee, Ho - ly

Spoken. Glo-ry to Thee,

Spoken. Glo-ry to Thee, Ho - ly

Spoken. Glo-ry to Thee, Ho - ly Spi - rit!

Spoken. Glo-ry to Thee, Ho - ly Spi - rit!

Glo-ry to Thee, Ho - ly Spi - rit!

Meno mosso.

Cell. B

Violin G

6

A men. men.

Spoken. A men.

Spoken. Glo - ry to Thee, Ho - ly Spi - rit!

Glo - ry to Thee, Ho - ly Spi - rit!

cresc.

Glo - ry to Thy

Glo - ry to Thy

cresc.

Glo - ry to Thy

cresc.

Glo - ry to Thy

cresc.

Glo - ry to Thy

Glo - ry!

6

cresc. foco a foco

Tempo I.

7

*cresc.*

cresc. Glo - ry to Thy Glo - ry! We praise Thee, O  
 Glo - ry to Thy Glo - ry! We praise Thee, O  
 Thy Glo - ry! We praise Thee, O  
 Glo - ry!  
*cresc.* Glo - ry!  
 Glo - ry to Thy Glo - ry! We praise Thee, O Fa - ther;  
 - ry to Thy Glo - ry! We praise Thee, O Fa - ther;  
 - ry!  
 We praise Thee, O Fa - ther;  
 We praise Thee, O Fa - ther;  
 We praise Thee, O Fa - ther;  
 We praise Thee, O Fa - ther;

Tempo I.

8

Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.

Andante.

\* Andante.

A - men.

A - men.

And fain, fain would I save.

And fain would I save.

And fain would I save.

Fain would I be saved:

Fain would I be saved:

Fain would I be saved:

Andante.

7

A -

A -

And fain would I re - lease.

would I be re - leased:

7

8

Poco animato.

8

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am  
 Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am  
 Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am  
 Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am  
 eat: Fain would I heark - en: Fain would I be cleansed: I am  
 eat: Fain would I heark - en: Fain would I be cleansed: I am  
 eat: Fain would I heark - en: Fain would I be cleansed: I am  
 eat: Fain would I heark - en: Fain would I be cleansed: I am  
 8 Fain would I be

Lento.

Lento.

A men. 4

Mind of All! Fain would I be

Lento. 4

pp legato con 20. 8 f

Coll. 8

Allegro. (2 beats in a bar  $\text{d} \text{ d}.$ )

known.

known.

known.

known.

known.

known.

known.

known.

Allegro. (2 beats in a bar).

*f*

*p* cresc.

*ff*

9

*f*

Di - vine Grace is danc - ing:

Di - vine Grace is danc - ing:

Di - vine Grace is

9

*mf*

10

men.

A - men.

Dance ye all!

Dance ye all!

Dance ye all!

Dance ye all!

Fain would I pipe for you.

Dance ye all!

Fain would I pipe for you.

Dance ye all!

Dance ye all!

Dance ye all!

10





8

12

*fff non legato*

8

\*

Ye who dance not, know not what we are know -

Ye who dance not know not what we are know -

You who dance with flowers, not with what you are known.

11. *Concerto for Violin and Piano* (1934)

He who dance not, know not what we are. Know -

Ye who dance not, know not what we are. know -

Ye who dance not, know not what we are know -

A musical score for 'The Star-Spangled Banner' on two staves. The top staff is for the voice, featuring a vocal line with a mix of eighth and sixteenth notes, and a piano accompaniment with eighth-note chords. The bottom staff is for the piano, showing a harmonic progression with various chords and rests.

13

men. A - men.

ing. Fain would I flee:

13 8 Fain would I flee;

dim. A - men.

and fain would I re - main. A - men.

and fain would I re - main. p

and fain would I re - main. Fain

dim.

14 (3  $\frac{2}{2}$  throughout)  
(3 beats followed by 2)

And fain would I set in or - der. Fain would I in-fold.  
And fain would I set in or - der. Fain would I in-fold.  
And fain would I set in or - der. Fain would I in-fold.  
And fain would I set in or - der. Fain would I in-fold.  
would I be or - dered: Fain would I be in - fold - ed: I have no  
would I be or - dered: Fain would I be in - fold - ed: I have no  
would I be or - dered: Fain would I be in - fold - ed: I have no  
Fain would I be in - fold - ed: I have no

14

In all I am dwell-ing. I have the earth.  
In all I am dwell-ing. I have the earth.  
In all I am dwell-ing. I have the earth.  
In all I am dwell-ing. I have the earth.  
home; I have no rest - ing place: I have no  
home; I have no rest - ing place: I have no  
home; I have no rest - ing place: I have no  
home; I have no rest - ing place: I have no

Lento.

And I have Heav'n.  
And I have Heav'n.  
And I have Heav'n.  
And I have Heav'n.  
tem - ple;  
tem - ple;  
tem - ple;  
tem - ple;

Lento.

To you who gaze, a lamp am I.  
dim.

10

15

men

men

And be - hold - ing what I do, keep

chant freely

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

15

pp

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

Andante.

pp

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

silence on my mys - te - ries. Di - vine ye in danc-ing what I shall do; cresc.

Andante.

pp

Coll 8. con 2d.

16

Poco più mosso.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

For yours is the pas - sion of man that I go to en - dure.

Poco più mosso.

*f* dim. *16 p* *cresc.*

17 Trebles only of both Choruses and Semi-chorus.

Ah Ah Ah Ah Ah Ah

con Pd.

Largo.

Ah Ah

*dim* *p* *f* *mp*

Musical score for orchestra and choir, page 17, measures 16-18. The score consists of eight staves. The first six staves are for the orchestra, with measures 16-17 being mostly rests and measure 18 featuring a rhythmic pattern of eighth and sixteenth notes. The last two staves are for the choir, with lyrics in measure 17: "Ye could not could not know at all" and "Ye could not know at all". Measure 18 continues with the lyrics: "Ye could not know at" and "Ye could not know at". Measure 18 concludes with a dynamic of *pp* and a fermata. The page number 17 is in the top right corner, and the measure numbers 16, 17, and 18 are indicated above the staves.

A musical score for a three-part setting (SATB) of the hymn "What thing ye endure". The score consists of six staves of music. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music is in common time (indicated by a '4' in the top right corner of each staff). The key signature changes between G major (two sharps) and C major (no sharps or flats). The vocal parts sing in a homophony style, with the bass part providing harmonic support. The lyrics are repeated in a call-and-response style between the soprano and alto parts. The piano accompaniment is present in the bottom staff, providing harmonic support and rhythmic patterns. The vocal parts sing in a homophony style, with the bass part providing harmonic support. The piano accompaniment is present in the bottom staff, providing harmonic support and rhythmic patterns.

Andante.

19 *cresc. e accel.*

19 *cresc. e accel.*

20

Più mosso.

whirled a - long, — ye were kin - dled — to be wise.

whirled a - long - ve were kin - dled - to be wise.

ye were kin - dled to be wise...

whirled a - long, — ye were kin - - dled — to be wise.

ye were kin - dled to be wise.

whirled a - long, — ye were kin - died to be wise.

20 <sup>wise.</sup> Più mosso.

R.

Had ye known how to suf - fer, ye would know how to suf - fer. no

Had ye known how to suf fer, ye would know how to suf - fer \_\_\_\_\_ no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer \_\_\_\_\_ no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer \_\_\_\_\_ no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Lento.

more. Learn, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch: ,

more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch: ,

Lento.

Maestoso come I. *pp*

men.

A - men.

rest on me! When I am

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

Maestoso come I.

2

gone, ye shall know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

gone, ye shall know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

8

22

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *dim.*

22

23

Fain would I move to the mu - sic of ho - ly souls!

Fain would I move to the mu - sic of ho - ly souls!

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

Know in me the word of wis-dom! (close lips on final note.)

23

Know in me the word of wis-dom!

Silent

## 24 Maestoso come I.

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

And with me cry a-gain:- Glo - ry to Thee, Fa - ther!

24 Maestoso come I.

Coll & S. & B. 2175.



Coll 8-



# CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

**GUSTAV HOLST**

Op. 26

## *FIRST GROUP*

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1/8 Tonic Sol-fa 10d.

## *SECOND GROUP*

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano  
with Violins *ad lib.*

Vocal Score,

## *THIRD GROUP*

Four Hymns for Female Voices, with Accompaniment for Harp or Piano  
Vocal Score,

## *FOURTH GROUP*

Four Hymns for Male Voices, with Accompaniment for Piano or String  
Orchestra with Brass *ad lib.*  
Vocal Score,

---

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion*.

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LONDON:

STAINER & BELL, LTD.  
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M Holst, Gustav  
2023                    The hymn of Jesus.  
H75H91                    Piano-vocal score. English.  
                          The hymn of Jesus. Op.37

